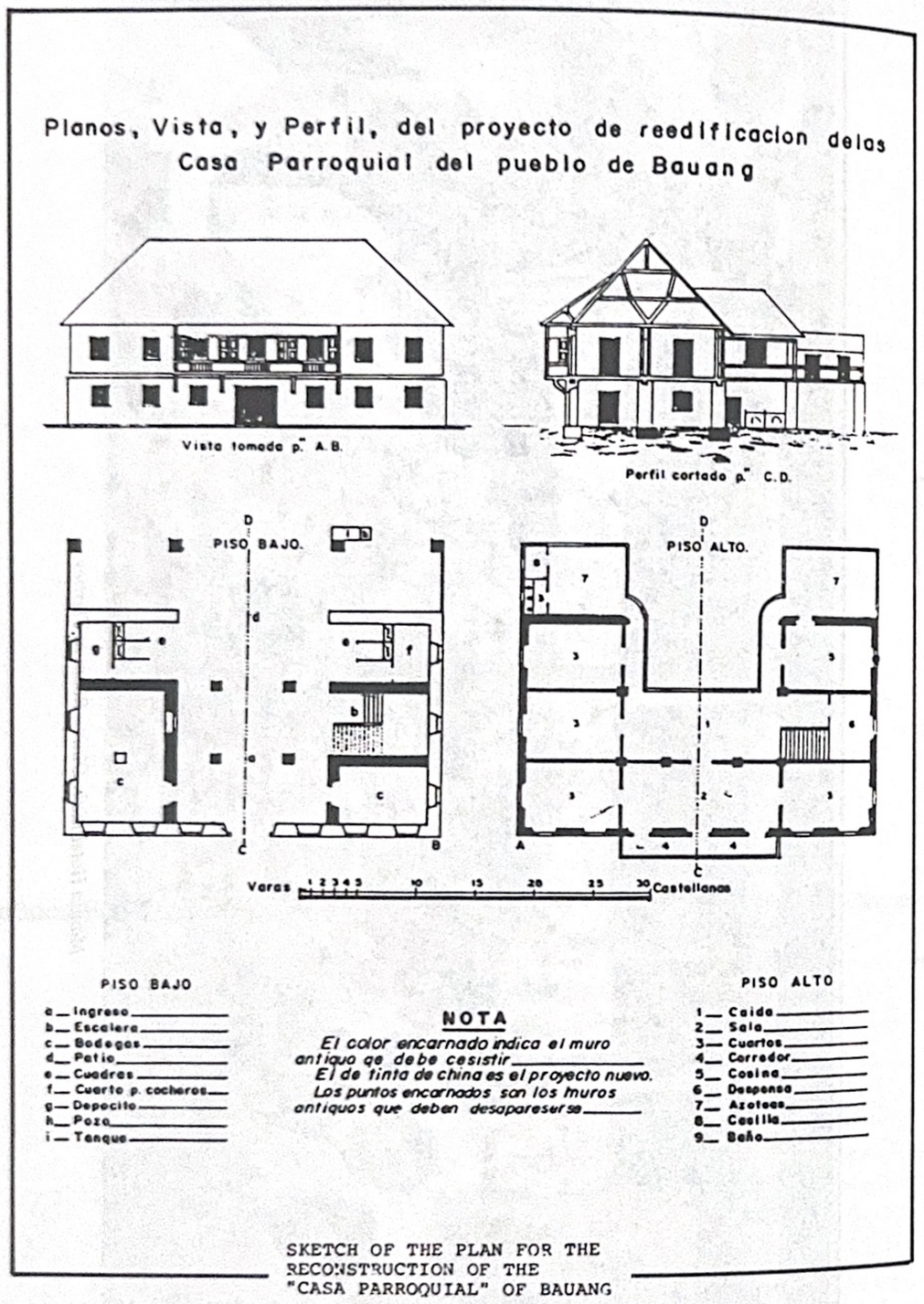

Planos, Vista, y Perfil, del proyecto de reedificacion delas Casa Parroquial del pueblo de Bauang
Vista tomada p.r A.B.
Perfil cortado p.r C.D.
PISO BAJO.
PISO ALTO.
Varas 1 2 3 4 5 10 15 20 25 30 Castellanas
PISO BAJO
a — Ingreso
b — Escalera
c — Bodegas
d — Patio
e — Cuadras
f — Cuarto p. cocheros
g — Depocito
h — Pozo
i — Tanque
NOTA
El color encarnado indica el muro antiguo qe debe cesistir
El de tinta de china es el proyecto nuevo.
Los puntos encarnados son los muros antiguos que deben desaparecerse
PISO ALTO
1 — Caida
2 — Sala
3 — Cuartos
4 — Corredor
5 — Cosina
6 — Despensa
7 — Azoteas
8 — Casilla
9 — Baño

SKETCH OF THE PLAN FOR THE RECONSTRUCTION OF THE "CASA PARROQUIAL" OF BAUANG

Bauang City Hall floor plan in Spanish times (from Meimban on La Union, q.v.).

THE IMPERIAL CONSULTING ARCHITECT: WILLIAM E. PARSONS (1872-1939)

by: Michaelangelo E. Dakudao
Tokyo University

Introduction

An established architectural historian of Modern Japanese Architecture teaching at Tokyo University, Professor Terunobu Fujimori, once asked this researcher why foreign architects who introduced modern architecture in the Philippines are not written about, nor given honors by Filipino architects and academicians. What were their influences in the field of Philippine architecture? It was precisely because of this query that this paper on William E. Parsons, the first Consulting Architect to the United States Government in the Philippines, was written. Parsons, from among the American Consulting Architects who served in the Philippines, "remained the most influential one, not only because he stayed the longest, eight years, but also because of his greater ability as a creative designer."[1] There were two earlier papers by American authors on Parsons' works in the Philippines previously: "The Work of William E. Parsons in the Philippine Islands" by A. N. Rebori (1917) and Thomas S. Hines' "American Modernism in the Philippines: The Forgotten Architecture of William E. Parsons" (1973).[2] Both works acknowledge and glorify Parsons' architectural achievements, which the late consulting Architect undoubtedly well deserves, but do not deal with his work as an administrator to a staff composed of both Americans and Filipinos, and his relationship with them.

This paper is divided into two parts. The first deals with the Consulting Architect's office and its personnel. It gives a clear and unglamorized picture of a typical colonial office with its unclear directions, personnel squabbles, petty jealousies, intrigues and racist inclinations. The second part is abouut Parsons and his architecture in the Philippines.

From Insular Architect to Consulting Architect

With the American take-over of colonial administration in the Philippines, the problem of providing much needed infrastructure as "facilities of the Western world in the way of hygiene, education and expedition of commerce" [3] confronted the Americans. As early as May, 1901, the Philippine Commission requested the Division of Insular Affairs, War Department, in Washington, D. C.,

for recommendations for the probable appointment of an architect for the newly acquired colony.[4] In the same light, Secretary of War William Howard Taft wrote Daniel H. Burnham, then serving as chairman for the Commission on the Improvement of the Park System, Washington, D. C., regarding the selection of an architect to be sent to the Philippines.[5] On June 27, 1901, an architect named Edgar K. Bourne of New York, was notified by Lt. Col. Charles R. Edwards, through the direction of the Secretary of War Elihu Root, to sail for the Philippines.[6] No data has been uncovered so far on how Bourne was chosen to become the first American architect to be assigned to the Philippines. He was appointed Chief of the Bureau of Architecture and Construction and arrived in Manila on October 10, 1901. Bourne was officially ranked as Insular Architect and was paid an annual salary of $4000.[7]

The Bureau of Architecture and Construction of Public Buildings was created under the Department of Public Instruction by authority of the President of the United States, and was created by the Philippine Commission on October 18, 1901. It was charged with the construction and repair of public buildings belonging to the Insular Government and of other buildings or proposed buildings as were assigned to the bureau by the Civil Governor. The Chief of the Bureau of Architecture and Construction was tasked: "To make all necessary plans and specifications for the construction and repair of public buildings and to send these plans and specifications, with estimate of cost, through the Secretary of Public Instruction, to the Civil Governor for his approval, and when approved by the Governor they shall be presented to the Commission with a requisition for an appropriation or appropriations for their execution." The Chief of the Bureau announced, accepted and awarded bids for construction upon the approval of the Civil Governor. He also supervised all the work in the construction of or repair of public buildings authorized by the Insular Government. His office staff consisted of a superintendent of construction, a chief clerk, two clerks, three draftsmen, and a messenger.

The Bureau of Architecture and Construction of Public Buildings was assigned for its use a "large, light room at the rear of the assembly hall in the Ayuntamiento building."[8] The bureau hired the services of two Filipino draftsmen who were assigned to prepare plans for the Public Printing Office building. It can no longer ascertained whether one of the architectural draftsmen as Arcadio Arellano who was reputed to have been the first Filipino employed in 1901 by Governor General Taft "as one of the architectural advisors."[9] But a report to Bernard Moses, Secretary of Public Instruction, dated September 1, 1902, stated that the Filipino draftsmen "were without the experience and training required for this work, and inasmuch as the Philippine Civil Service board were unable to

furnish men of more advanced technical knowledge, a requisition was made on November 29, 1901, to the board for four American draftsmen, to be selected from the eligible list of the United States Civil Service Commission at Washington, D. C." By January and July of 1902, despite the bureau's misgivings about Filipino draftsmen's abilities, it still hired two more. An American draftsman was also temporarily appointed to work with Bourne from March 7 to July 4, 1902

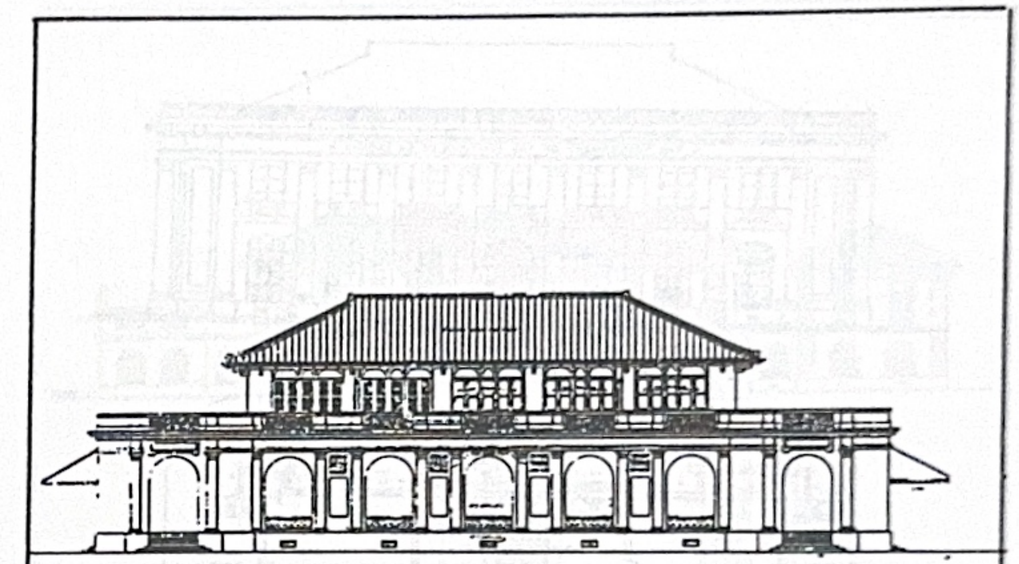
Effective organization of the bureau under Bourne took place only on July 4, 1902, after the arrival of four American architectural draftsmen, namely Samuel E. Rowell, William T. Waters, Arthur E. Anderson, and Guy M. Mahurin.

By May 28, 1902, a building located at No. 158 Calle Anloague was turned over to the bureau to be used as storeroom for building supplies and materials. The single-storied building measured 150 by 175 feet. A second storey was later on added to serve as the main office of the bureau. The bureau hired the services of 150 laborers, both skilled and unskilled. Of the laborers, Bourne wrote that 97 percent of the carpenters were Chinese, "the native population as yet furnishing very few efficient skilled workmen. All the ordinary laborers, however, are of the native class."

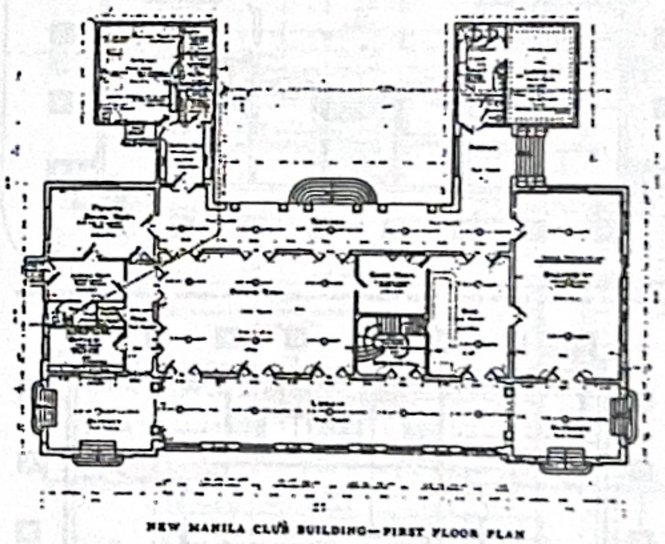
Bourne's works in Manila consisted mostly of "extensive alterations, repairs and additions of existing structures owned by the Insular government."[10] The decision to design Spanish style buildings for the Philippines was solely attributed in the past to Daniel H. Burnham's recommendation of 1905. However, it can be shown that during Bourne's tenure, the architect had no other style in mind to utilize except the Spanish style. Underlining this interest in Spanish architecture, the bureau ordered on July 2, 1902, through the Insular Purchasing Agent, the following list of books: *Die Baukunst Spaniens* by Max Junghandel (2 vols.), *Details and Ornaments in Spain* by Owen Jones (2 vols.), and *Renaissance Architecture and Ornament in Spain* by Andrew H. Prentice.[11] Among the important building plans prepared and constructed under Bourne's tenure were those for the Custom House and the new Government laboratory. Those repaired, enlarged or otherwise attended to consisted of: the Audiencia Building, Bureau of Agriculture, Bilibid Prison, Civil Hospital, the Old Custom house, San Lazaro Hospital, Santa Mesa Detention Hospital, to mention a few.[12] In a September 27, 1905, cablegram from Manila, Edgar K. Bourne was informed that his position as Insular Architect would be abolished and that the Bureau of Architecture and Construction would be consolidated with the Engineering Department.[13] Bourne eventually returned to the United States.

Daniel H. Burnham was a first rate professional in America at the turn of the century. His being a president of the American Institute of Architects helped him established contacts and friendships with high government officials which

William E. Parsons, Consulting Architect to the Philippine Commission.



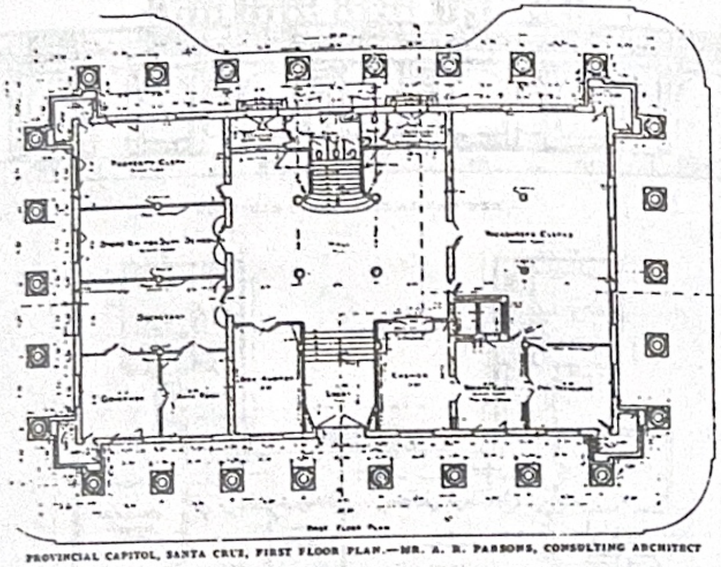
NEW MANILA CLUB, FRONT ELEVATION



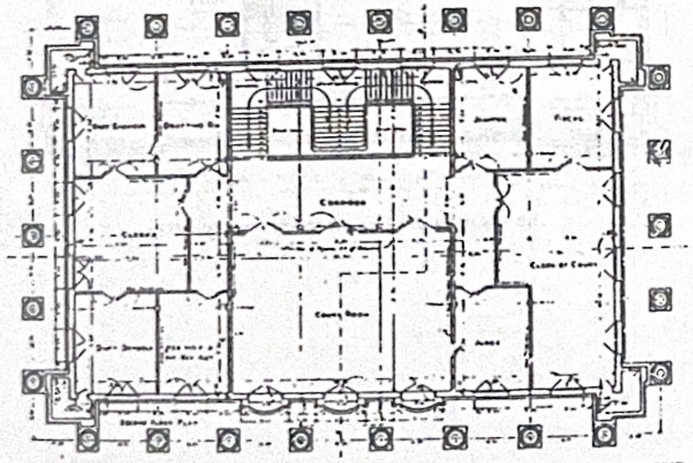
NEW MANILA CLUB BUILDING—FIRST FLOOR PLAN

The Manila Club, 1908

PROVINCIAL CAPITOL—MR. A. B. PARSONS, CONSULTING ARCHITECT



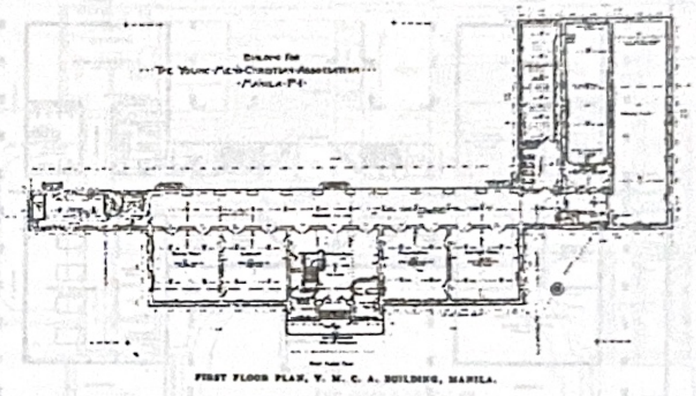
PROVINCIAL CAPITOL, SANTA CRUZ, FIRST FLOOR PLAN.—MR. A. B. PARSONS, CONSULTING ARCHITECT



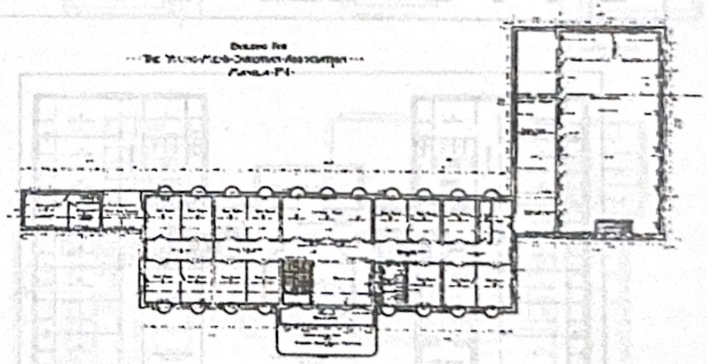
PROVINCIAL CAPITOL, SANTA CRUZ, SECOND FLOOR PLAN—MR. A. B. PARSONS, CONSULTING ARCHITECT

The Provincial Government Building of La Laguna, 1908

FRONT ELEVATION OF NEW Y. M. C. A. BUILDING

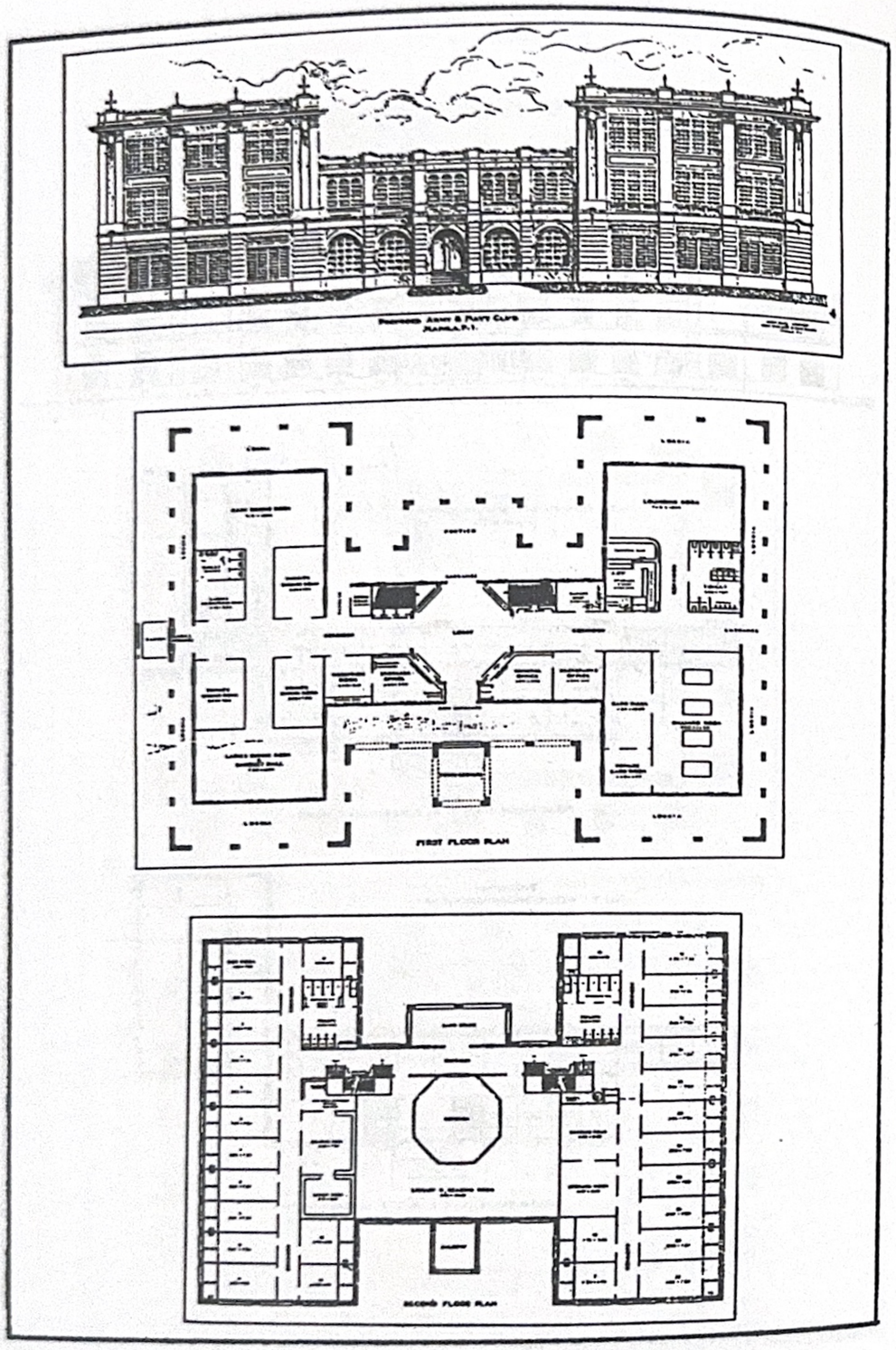


FIRST FLOOR PLAN, Y. M. C. A. BUILDING, MANILA.

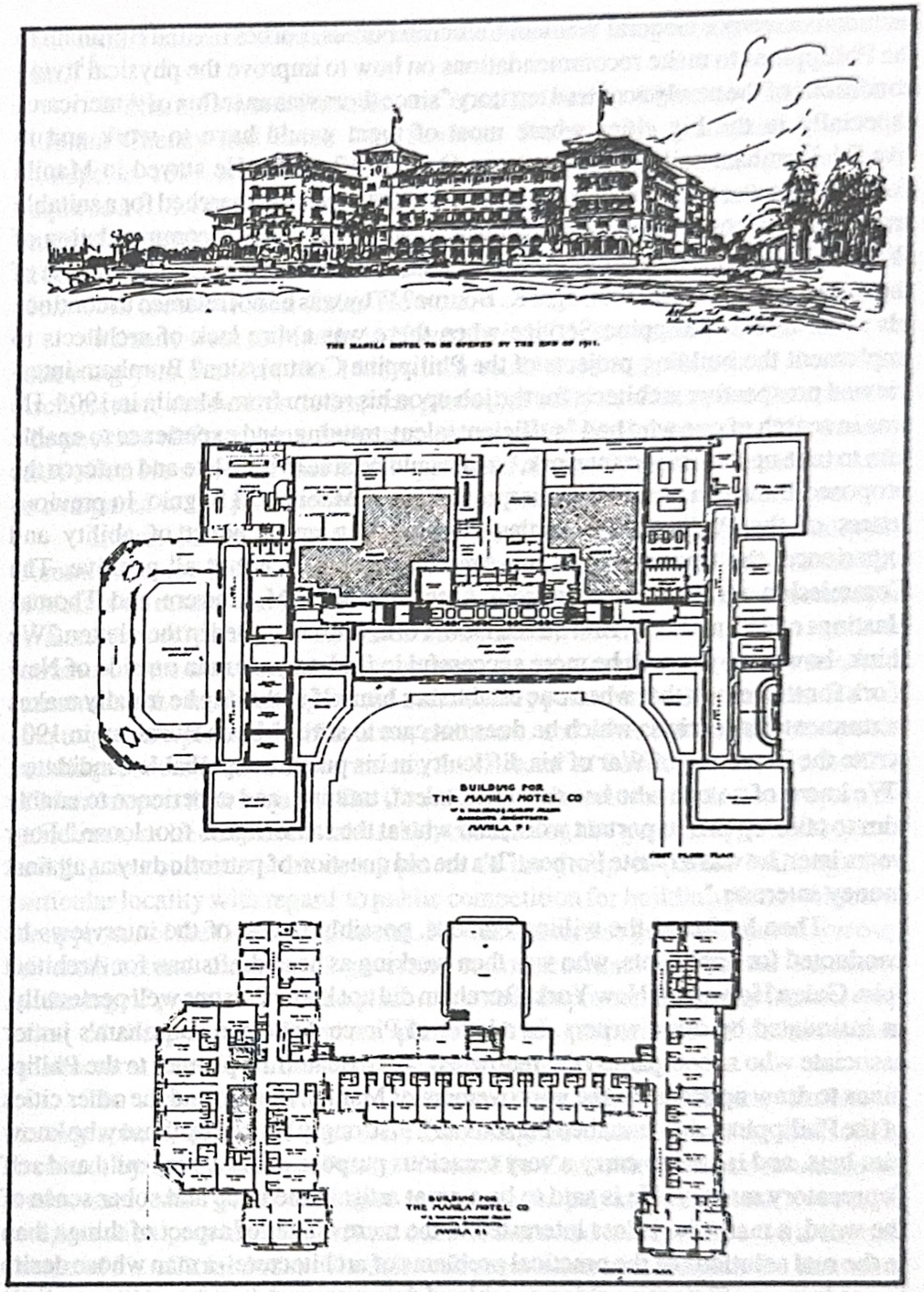


SECOND FLOOR PLAN, Y. M. C. A. BUILDING, MANILA.

The Young Men's Christian Association Building, 1909



The Army and Navy Club, 1909



The Manila Hotel, 1912

included Governor General William Cameron Forbes. Forbes invited Burnham to the Philippines to make recommendations on how to improve the physical living conditions of the newly acquired territory "since there was an influx of Americans, especially in the big cities where most of them would have to work and to live."[14] Burnham sailed for Manila on October 13, 1904. He stayed in Manila for about six weeks. Upon his return to the United States, he searched for a suitable architect who could implement his plans. Could Burnham's recommendation of William E. Parsons for the architectural position in the Philippines be the cause of the sudden turn of events for Edgar K. Bourne? Why was he not retained to continue his work in the Philippine Service when there was a dire lack of architects to implement the building projects of the Philippine Commission? Burnham interviewed prospective architects for the job upon his return from Manila in 1905. He was in search of one who had "sufficient talent, training, and experience to enable him to take up this important work," and would be able to translate and enforce the proposed Burnham plans for the improvement of Manila and Baguio. In previous letters of the Philippine Commission requesting an architect of ability and experience, the response from the American side was not at all positive. The Commission received a letter from Architects John M. Carrere and Thomas Hastings of 28 East Forty-first Street, New York, who suggested in their letter: "We think, however, you will be more successful in finding your man outside of New York for the reason that when one establishes himself in the city he usually makes permanent connections which he does not care to sever." Even Burnham in 1901 wrote the Secretary of War of his difficulty in his pursuit of probable candidates, "We know of no one who has sufficient talent, training, and experience to enable him to take up this important work, and who at the same time is foot loose." Four years later, he was to write Forbes, "It's the old question of patriotic duty as against money interests."

Then he found the willing Parsons, possibly in one of the interviews he conducted for applicants, who was then working as head draftsman for Architect John Galen Howard of New York. Burnham did not know Parsons well personally, as insinuated by other writers. In a letter of Pierce Anderson, Burnham's junior associate who accompanied the renowned "City Beautiful" planner to the Philippines to draw up plans for the improvement of Manila, Baguio and the other cities of the Philippines, he described Parsons as "... strongly backed by those who know him best, and is said to carry a very tenacious purpose under a very mild and self deprecatory manner. He is said to be a great artist in the wide and sober sense of the word, a man who is less interested in the mere matter of aspect of things than in the real solutions of the practical problems of architecture--a man whose desire to produce an efficient machine capable of doing its work besides carrying a little

over-load. I think he is a sane reasonable fellow and I hope for great things from him."[15]

William Edward Parsons was born in Akron, Ohio, on June, 1872, to William Cheney and Sarah Day Seymour Parsons. He graduated from Yale College in 1895 and entered Columbia University from which institution he acquired a B. S. degree by 1898. Parsons was awarded a McKim fellowship which enabled the aspiring architect to study for three years at the Ecole de Beaux Arts in Paris. On returning to America in 1901, he got the job as head draftsman of the New York architect John Galen Howard.[16]

Parsons went to Manila in November, 1905. It was only in May 26 of the following year that Act No. 1495 which established the position of Consulting Architect and defined his duties, was promulgated by the Philippine Commission. The position of Consulting Architect was created in the Department of Commerce and Police. He was to be paid 12,000 pesos per annum. He had more tasks to fulfill as compared to his predecessor, the Insular Architect.

It was Parsons" duty to advise the Governor-General, the Philippine Commission, the Director of Public Works, and the Municipal Board of the City of Manila on matters pertaining to the architectural features of construction; repair or alteration of public buildings or monuments; the treatment of the walls of Intramuros, the moats and the area between the moats and the boundary streets of Intramuros; the landscaping for the surrounding parks, and other matters. He was also to prepare plans, specifications, estimates, and other information for public buildings for the Insular Government, the Director of Public Works, and the City of Manila upon their request. The Consulting Architect was further to prepare the guidelines, as he may deem advisable, concerning the general type and style of building to conform to the development of the group of public buildings in a particular locality with regard to public competition for building plans, subject to the approval of the Governor General. He was to exercise general supervision over the architectural features of government constructions and of the landscape gardening of prominent public places. Another important duty was the interpretation of the proposed Burnham plans and the preparation of details where architectural effect or monumental features were involved.

The Act did not stipulate, however, how many engineers, draftsmen, stenorgraphers, and office force were to be assigned to the office of the Consulting Architect by the Director of Public Works. The Consulting Architect, unlike his predecessor, was given the right to engage in private work and to receive compensation provided his private commissions did not interfere with the discharge of his official duties. Though such permission was granted, the Governor General still had the right to call upon him for overtime or holiday work without

additional compensation when the necessity was warranted.[17]

The Architectural Draftsmen and Assistant Architect Dilemma

By May 24, 1907, the Philippine Commission, upon the request of Consulting Architect Parsons, authorized the employment of additional architectural draftsmen as "the work required of the office of the Consulting Architect was already more than could be handled by the present force and was rapidly increasing." Parsons wrote the Director of the Civil Service in August 16, 1907, explaining his predicament: "The difficulty of supplying designs for buildings with sufficient promptness is becoming serious. The law requires that plans for municipal and provincial as well as Insular buildings be prepared in this office. It is evident, therefore, that the failure to render plans for buildings for which funds are available puts this office in an embarrassing position, hinders the various departments in the progress of their work and places the Insular Government in a disagreeable situation, politically, especially where provincial work is concerned." In this particular letter Parsons began a series of accusations agains the Bureau of Civil Service stating: "The failur e of the Civil Service, which alone is charged with the selection and appointment of employees, to appoint competent men within a reasonable time, is now the cause, more than anything else, of this unfortunate condition."[18]

The United States Civil Service Commission, as early as March 18, 1902, was the authorized body to give examinations to interested Americans for the position of Architectural Draftsmen for the Philippine service. The examination consisted of four subjects, namely, knowledge of building materials, construction, and specifications (25%). The age limit for applicants was set from 18 to 40 years. Those who passed the qualifying examinations were promised from thirty to forty days leave of absence per year.[19]

The successful applicants for architectural draftsmen who were sent to the Philippines were: Samuel E. Rowell (appointed on February 1, 1902, and resigned on June 30, 1905); William T. Waters (appointed on May 9, 1902, and resigned on December 31, 1904); Arthur E. Anderson (appointed on June 2, 1902, and resigned on June 26, 1903, to take charge of the construction of the Philippine Government buildings at the Louisiana Purchase Exposition); Guy M. Mahurin (appointed on June 2, 1902, and left the service on Januuary 31, 1904); Louis T. Shipley (appointed on July 6, 1902, and released from contract in December, 1903); Edward P. Boyd (appointed on February 9, 1904, and resigned on March 4, 1906); Leroy E. Kern (appointed on March 15, 1904, and released from contract on October 28, 1904); Cheri Mandelbam (appointed on April 27, 1904); John J.

Roth (appointed on May 18, 1908, released from contract on August 13, 1903); Charles H. Thompson (appointed on January 11, 1907), and resigned on February 14, 1909); and resigned on February 14, 1909); and Obert F. Simpson (appointed on September 13, 1907 and resigned on November, 1913).

It was at this time that the earliest schools to offer architectural courses like the Escuela de Ingeneria y Arquitectura (1904) and the Philippine School of Arts and Trade (1905) were established.[20] By 1909, there were ten Filipino draftsmen working in the office of the Consulting Architect. But Cheri Mandelbaum, among the few American architectural draftsmen who seemed to get along weli with Parsons, did not get on well with the ten Filipino draftsmen in the office. Shortly after his promotion to Chief Draftsman, Mandelbaum submitted an observation report to the Consulting Architect in which he claimed that building plans awaiting checking, specifications, bills of materials, estimates, or details of construction "cannot be safely undertaken by the Filipino draftsmen, where accuracy and reasonable time in getting out the work is to be demanded." He also complained of having to "direct the general work of the ten Filipino draftsmen, and at the same time it devolves on me the duty of trying to handle the above mentioned work which cannot be done by the Filipinos." He suggested to Parsons that "more economy in time and efficiency can be obtained by reducing our incapable force. . ." The lone Spaniard in the work force as well was not spared criticism: "I must state that the Spanish computer, now under my charge, demonstrates that he cannot be counted on to be of much assistance as regards rapidity of work, however accurate it may be. If he proves capable of filling this position, I think it unwise to count upon him for assistance before two or three months." To remedy the problems concerning draftsmen in the office of the Consulting Architect, therefore, Mandelbaum suggested: "It is absolutely necessary that two extra, trained, American architectural draftsmen be obtained the earliest moment, if accuracy of work and reasonable time is to be expected in completing work, and if work of a high standard is to be turned out." Such were the criticisms early Filipinos had to deal with in their aspirations for architectural tutelage under the Americans in the office of the Consulting Architect. And to think they were paid a measly forty to a hundred pesos per month as compared to the salaries the American draftsmen were receiving, a minimum of three hundred pesos a month subject to increase upon promotion.

Parsons lost no time in forwarding Chief Draftsman Mandelbaum's observation report to J. F. Case, the Director of Public Works. He further augmented the observation report with his own list of woes. Parsons wrote that since the organization of the Office of the Consulting Architect in May 26, 1906, the number of "trained technical men to handle the work" had been insufficient. He blamed the

Insular Government for its failure "through the Bureau of Civil Service, to furnish men qualified to fill the positions. Every effort on my part, both officially and personally, has been made to urge and assist the Bureau of Civil Service in finding the eligibles." He detested the Bureau of Civil Service for sending American architectural draftsmen of whom "none has proved himself satisfactory." He described John J. Roth as "useless;" Charles H. Thompson, recommended by the Delano & Aldrich Architecture firm (4 East 39th Street, New York), "lacked technical ability and energy, and was generally inefficient;" while Obert F. Simpson was "not reliable on account of inaccuracies." Parsons further castigated the Bureau of Civil Service's competitive examinations stating: "While in the other branches of the service competent men may best be obtained through competitive examinations, my opinion, based on familiarity with architectural practice in the States, is that, if one were looking for architectural draftsmen, this method is pretty sure to produce only incompetent ones." As a result, Case authorized Parsons "to enter into correspondence with available men, and, having determined a list of possible appointees, together with their salary requirements, that their name sbe submitted to the Bureau of Civil Service for testimonial examination and subsequent appointment.[21]

The Mandelbaum report and the Parsons letter to Case appear as an orchestrated ploy for a Parsons' scheme. It was a Mr. A. S. Stur whom Parsons recommended and requested on November 7, 1908. Mr. Stur's salary, as requested for by Parsons, was to be 6000 pesos per annum, nearly twice that of the regular American draftsmen's salary and a thousand pesos more to that of Mandelbaum's, the Head Architectural Draftsmen.

It took about six months for the Bureau of Civil Service through its Acting Director, B. L. Falconer, to answer Parsons' allegations. First, Mr. A. S. Stur's appointment was disapproved some time after Parsons' recommendation, further aggravating the Consulting Architect's dislike of the bureau. Falconer clarified that it was the Governor General himself who disapproved the proposal and not the Director of the Civil Service. However, "the Director of the Civil Service thought that the compensation proposed, which was 50% higher than that received by Mr. Stur from Parsons in private employment, was not justified, and suggested temporary status for a year at 5000 pesos per annum." Still, the Governor General refused to authorized the apppointment. With regard to the draftsmen selected by the Civil Service, Falconer wrote: ". . . it would appear that all the draftsmen selected as a result of examinations have not been inefficient as might be inferred from reading the letter of the Consulting Architect. More than a third of them have received case promotions, which is usually an indication of efficiency much above the average. It will be noted that entrance salaries have been very low, much too

low to warrant any expectation of obtaining well trained and experienced men. The men obtained have, as a rule, been those with good education without experience, or of considerable experience without technical education." With regard to Parsons' criticism on competitive examinations given by the bureau in selecting applicants, Falconer rationalized "that the Government cannot afford to accept any less evidence of fitness." Enclosed with Falconer's endorsement was a copy of the cable correspondence of the bureau with the authorities at Washington regarding the appointment of architectural draftsmen which proved that all the suggestions and requests of Parsons were favorably acted upon by the bureau and transmitted to Washington.[22] From the cablegrams and letters of the United States Civil Service Commission and the Chief of the Bureau of Insular Affairs, it can be discerned that, in many instances, the failure to attract qualified men for Philippine service was due to the unappealingly low salary offered. As to the case of architectural draftsman Arthur E. Anderson, who was sent to supervise the construction of the Philippine Government's buildings at the Louisiana Exposition in 1903 (before Parsons' term), Parsons disapproved of his reinstatement, while the office was in obvious need of qualified American draftsmen, is difficult to comprehend.

Parsons wrote the Director of the Civil Service again on April 27, 1909, informing him that the Consulting Architect had contacted distinguished architects in the United States regarding the appointment of architectural draftsmen. Among those Parsons wrote to were: Arthur Brown, Jr. (Brown and Bakewell architectural office, San Francisco); William A. Delano (Delano and Aldrich architectural office, 4 East 39th St., New York); Architect Charles Ewing (345 Fifth Ave., New York), Architect Howard Greenley (12 West 40th St., New York); Harvey W. Corbett (Corbett and Pell architectural office, 122 East 25th St., New York); Architect John Russel Pope (527 Fifth Ave., New York); and Pierce Anderson (Daniel H. Burnham and Company, Railway Exchange Building, Chicago). Why Parsons never wrote Architect John Galen Howard of New York, his former employer before he was appointed Consulting Architect, for assistance regarding architectural draftsmen is worth pondering upon. On September 22, 1909, the Civil Service came out with its list of eligible architectural draftsmen for the Philippine service. Topping the list was a Vicente L. Legarda, the first applicant ever with a perfect score of 100 percent! The Bureau of Civil Service noted that Legarda was a Filipino and naturalized citizen of the United States. Architect Arthur Brown, Jr. who had recommended Legarda for the position to Major Frank McIntyre wrote Brown on October 4, 1909, to thank him for giving the bureau names and addresses of men the architect considered desirable for architectural draftsman positions in the Philippines. Brown had recommended only three, namely, Legarda plus two naturalized Englishmen, Arthur Widowson and Charles

Martin. McIntyre was contented with the results when he wrote: "You will, perhaps, be glad to know that one of those you recommend, Mr. Vicente L. Legarda, has been appointed at $2000 per annum and holds transportation orders to sail for Manila on October 5. We finally found it desirable to have a civil service competitive testimonial examination held to secure eligibles for these architectural vacancies and Mr. Legarda came out at the top of the 25 eligibles resulting therefrom. The examination furnished us some good material and I do not anticipate any difficulty now in filling the remaining vacancy. . ."[23]

Vicente L. Legarda was born in Ermita, Manila, on December 13, 1874. He studied at the Hamilton Grammar School, Glasgow, Scotland from 1888-1889. He proceeded to the Glasgow High School from 1889-1891, then continued to study at the Glasgow School of Arts and the Haldane Academy from 1891-1893. Legarda acquired his degree specializing in architecture, civil engineering and naval architecture from Glasgow and West of Scotland Technical College, 1893-1900. While studying, he taught Spanish at the Glasgow High School from 1899-1900. He became a professor of naval architecture and civil engineering at a college in San Francisco (1900-1909); served as naval architect in the Union Iron Works, San Francisco (1900-1906); and worked in the office of Landsburg & Joseph Architects and Engineers in San Francisco (1906-1908). Legarda even had a brief stint in the office of Daniel H. Burnham & Company from 1908-1909. He was quite productive when he came back to Manila. Besides working for the Bureau of Public Works as chief estimator, chief structural engineer, editor-in-chief of the Bureau of Public Works Bulletin, acting chief of the Division of Water works, and superintendent of construction, he still found time to teach civil engineering at the University of Santo Tomas (1909-1925).[24]

The Bureau of Insular Affairs, as early as July, 1908, was also trying to secure applicants for the position of Assistant Architect for the Philippine service. It entered into correspondence with Parsons who would be able to suggest competent persons for the position. Among those addressed were the following: the Secretary of the ARchitectural League of America; the Presidents of the Boston, Chicago, Detroit, Pittsburg, St. Louis, San Francisco, Washington and Toronto Architectural Clubs; the President of the T-Square Club; Professor Laird of the University of Pennsylvania; the President of the Society of Beaux Arts Architects; President Chandler of the Massachusetts Institute of Technology; the Secretary of the University of Illinois; the Registrar of Cornell University; Architects Delano & Aldrich; Daniel H. Burnham; Professor Hammond of Columbia University; Architects Carrere & Hasting, among others. By December 4, 1908, a John Black of the United States Civil Service commission, Washington, D. C., wrote the Chief of the Bureau of Insular Affairs, bringing to his attention

the responses received from these various men regarding the request to secure applicants for the position of Assistant Architect in the Philippine Service. Black noted that basically, the annual salary of $3000 was not sufficient to attract eligibles, commenting:

"In my opinion it would not be possible to 'secure an architect of large experience for this position and at the salary named.' In this connection it must be borne in mind that Manila is a long distance from the States; is not a particularly desireable place of residence from all accounts, and the cost of living I understand is from 30% to 50% higher than in this country.

"An architect of the type and experience desired by you could easily earn in his professional work in this country $3000 or more, and therefore the salary mentioned would not be particularly attractive.

"While I do not believe you will be able to succeed with a salary offer as above, I feel you could obtain for $4000 an architect of good professional training and a moderate amount of experience who would appreciate this opportunity to extend his experience and add to his reputation." (J. K. Taylor, Supervising Architect of the Treasury Department)

"... we will say that in our opinion you will not be able to get an experienced architect to go to Manila for $3000 per annum." (Daniel H. Burnham & Co., Architects, Chicago)

"I would say that the salary of $3000 per annum which you mention would in my opinion not tempt the sort of man yo want at Manila. First class draughtsmen are now getting as much as $100 a week in San Francisco, therefore, I think you will not tempt a good man to go to Manila with a smaller stipend than this." (Lloyd Warren of Warren and Wetmore Architects, New York)

". . . in my opinion, it is impracticable to attempt to engage the kind of service wanted at the salary named.

"An architect of the equipment described, who could not earn at least $3000 in this country, would probably lack the initiative or character essential to successful service in the Colonies.

"Moreover, it is improbable that any properly qualified candidate would willingly accept appointment in the Philippines at least than a very material gain in compensation over that which he could earn at home." (Warren P. Laird, professor in charge of Architecture, University of Pennsylvania)

"... in our judgement it is not possible for you to secure an architect of large experience with the qualifications which you require- - general, broad gaining and administrative ability, for a salary of $3000 a year. We believe that a man such as you desire, competent to take the position in question, would be successful in his work in this country, and should such a man undertake the work in the Philippines

he would not be advancing himself along the lines which would be valuable to him here, nor would he be establishing himself professionally or making connections which would be helpful to him in his work at home. To a certain extent the years spent in that service would be so many years taken out of his professional life in the United States, whereas the same time spent in this country would undoubtedly secure for such a man a successful practice and a good income through work among those whom he knows."

Despite the negative responses from the architects enumerated above, there were applicants for the position of Assistant Architect to the Philippine Service who came to take the qualifying examinations. The Director of Civil Service through the Director of Public Works was able to send a list of the successful eligibles to Parsons. The highhanded Consulting Architect responded curtly, ". . . I have the honor to recommend that no appointment be made at the present time . . . and partly for the reason that no one of the eligibles mentioned appears in my judgement to be just the right man." Another architect, George Corner Fenhagen, who was working in his capacity as architectural draftsman under Parsons, was recommended by the Director of Civil Service to the position of Assistant Architect and was informed personally through a cablegram. But again Parsons' response to the Director of the Civil Service was surprising, "I assumed that appointment would be for the position of Architectural Draftsman and not of Assistant Architect. . ."[25]

The Other Side of Parsons

Parsons was overbearing, but he also had his professional faults. Perhaps the first and the biggest blow to Parsons' credibility was the expose' of an architectural draftsman named E. L. Dales who worked in the office of the consulting Architect from November, 1911, until he resigned from service in November, 1913. It was Parsons who personally interviewed Dales at the office of Delano & Aldrich in New York City in the latter part of August, 1911. After Dales fulfilled all the requirements set by the Bureau of Insular Affairs, he left for Manila and arrived in the city on November 11 only to find out "there was no one to meet me and (I) had to inquire my way to the office." Even Parsons was surprised to see Dales in the office, having forgotten about Dales' cablegram to him earlier. Dales took note of the shabby treatment accorded the Filipino staff when he wrote that he "was introduced to the American employees in the office, but the Filipino employees were ignored." It was George C. Fenhagen, who Dales knew "for some time" who briefed him on the existing conditions in the office. Dales described Fenhagen, then Assistant Architect, as "very frank in his criticism of the work and

of Mr. Parsons. He then told me a number of stories current in Manila reflecting upon Mr. Parsons' ability as an architect and as a man."

Dales was assigned to work with Fenhagen "who had been working for nearly a year on the Philippine Capital group, and was then preparing the final drawings of his scheme." As Parsons was on leave, he noted that Fenhagen was able to carry out his own ideas without interference from the Consulting Architect and thus completed the plans by January 16, 1912. But Dales also wrote that "Mr. Fenhagen had had no experience in executive work, and did not care for that part of the business. He also said that the office force was so incompetent that it was not worth while to try improvements." He further added that Fenhagen "was careful not to let Mr. Parsons know of his opinion, thereby gaining a promotion for himself." While Fenhagen was involved in private projects like the Masonic Temple, Dales was bitter that the Assistant Architect "succeeded in having an order issued prohibiting the rest of us from doing private work." Parsons' design for the Normal Hall Dormitory for Girls which the admiring Rebori described later in 1917 as "a brilliant bit of design harmoniously suited to its surroundings,"[26] was "too rotten in design to criticise" in Fenhagen's expressed opinion to Dales. Dales, himself, criticised Fenhagen's work: "Drawings for two Standard Presidencias designed by Mr. Fenhagen were turned over to me to have working drawings made. . . In form, they were but four walls and a roof. The most elementary form of construction." The obvious strained relations between Parsons and Fenhagen was noted down by Dales: "Mr. Parsons and Mr. Fenhagen did not work well together since they each insisted upon my drawing up their own ideas, and then criticised each other through me." The case of one American named Mr. Houghton was also brought up by Dales: "Mr. Parsons and Mr. Fenhagen did not like his work and gave him little to do. For three months in Baguio, he did particularly nothing. Returning to Manila, Mr. Fenhagen prepared to leave for a vacation in the United States. Mr. Houghton was given charge of market work, there being many thousands of pesos spent in this work. In a month he had made a wonderful showing. He had to fight continually, every obstacle being in his way. For three months, he bucked the game getting results, but at the expense of his peace of mind. He proved to be one of the most efficient men they had ever had." Houghton's ability not being recognized, he eventually resigned and transferred to the Far East Engineering Company which offered him a higher salary. But Houghton's release from office was not easy as Parsons "did what he could to make his resignation unpleasant."

Parsons' haughty manner reflected so much disgust in Dales when he complained: "We are compelled to punch a time clock. Mr. Parsons does not even say 'Good Morning' when he arrives a couple of hours later. He takes no interest

in his subordinates, neither in their personal welfare, nor their qualifications for the several kinds of work to be done. In consequence there is absolutely no 'esprit de corp' in the office. Each member nursing some grievance, some feeling of being treated unjustly. There is no organization, without which good results are impossible." He continued,

"It is said of Mr. Parsons that he has an unfortunate personality. Though he is a man with the exceptional educational advantages he has not succeeded, apparently, in fulfilling his mission in the Philippine Islands. To produce good architecture under the primitive conditions that have existed in the Philippine Islands, is not an easy task, but requires a strong man with plenty of initiative. Mr. Parsons does not seem to possess these qualifications. The work of the Americans in the Philippihe Islands is being watched by the other nations of the world. Our Government, our business methods, sanitary measures, etc. . . have worked wonders, something for the Americans to be proud of. Our architecture is a disgrace . . . we permit the architectural abortions which have been scattered over the Islands, to stand as representative of American Architecture."

The incompetence of another American, a Mr. Kieth, with the title of Chief of the Division of Engineering Design, was criticised by Dales for his knowing "very little about building construction, though he said he had been a carpenter for seven years in the United States."

As to the office of the Consulting Architect, the lack of order and system was attributed by Dales to Parsons' being "very busy in his private practice and was giving little time to the office." When assigned projects, the architectural draftsman found it "impossible to get definite information on the requirements for the several buildings. There was no system in the office for the systematical gathering of information as to local conditions, etc. . ., and what information had been sent in, was seldom turned over to me to incorporate in my work." The office subscribed to only one Architectural magazine and there were few catalogues as well. For Dales, the office was "a joke by those who are not disgusted with it."

To end his letter, Dales appealed as draftsman "to those responsible to remedy the conditions of the men who have been lured into the Office of the Consulting Architect." As an American citizen he appealed "to the national pride of our government officials to make it possible for the Philippine Islands to truthfully express American Architecture."[27]

Parsons, on December 11, 1913, wrote a letter to the Chief of the Bureau of Insular Affairs, Washington, D. C., "upon information that Mr. Dales has sent you a letter severely criticizing this office and myself, professionally and personally." It was the first instance as well, after going through Parsons' letters of correspondence from 1905 till 1914, that the Consulting Architect used "My

dear General McIntyre" instead of his usual "Sir" or "Dear Sir." He requested that a copy of his letter to McIntyre be placed on record with the Civil Service in Washington. Parsons' two-page letter criticism of Dales pales in comparison with Dales' detailed, fifteen-page indictment of Parsons and the Office of the Consulting Architect. It was apparent that Parsons was not able to get hold of a copy of the Dales expose', so he was not able to defend his position or that of the office and other members involved point by point. Parsons' criticism of Dales, he wrote, was that, "His services were not satisfactory, not so much on account of lack of ability as an architectural draftsman, but on account of lack of interest and loyalty, a disposition to criticize his chief and his fellow workers, and to create a feeling of dissatisfaction in the service." Parsons argued that Dales was assigned interesting work from an architectural point of view and "surely, there would have been no ground for complaint on that score." As to Dales' questionable attitude, Parsons believed it was "due to his unwillingness to accept his chief's advise or criticism in architectural matters, feeling that his own opinion was always correct and ought to be final. . . Obviously, a man with such a dispostion is useless as an assistant in any line of work, particularly in an architect's office."[28]

Another serious assault on Parsons' reputation was delivered by Obert F. Simpson who, by November, 1913, had served in the Bureau of Public Works as architectural draftsman for six years. Simpson, four years earlier, was criticized by Parsons for his inaccuracies. Simpson turned over copies of a document wherein he charged "the misapplication of 45,474 pesos through the professional incompetency of the Consulting Architect, Mr. Parsons." The document was forwarded to Manuel Quezon, then U. S. Resident Commissioner, as well as to the Chairman of the Philippine Appropriations Committee and to Commissioner Palma. The Philippine newspaper *La Democracia* (11/26/13) came out with an article entitled "Era of Waiting" regarding the Parsons-Simpson case: "However sensational and extraordinary may be the revelations of the draftsman, Mr. Obert F. Simpson, we are not surprised, because we know too well the nature of the past administration that distinguished itself by its policy of covering up and its tendency to nepotism. We know very well that on the change of Chief Executives of the islands, many things that were kept under cover and that did not pass unnoticed by popular consciousness would come to the surface and then justice would be satisfied as public opinion demanded, which the Forbes administration tried to stifle with a pretense of investigation of administrative treatment." The 45,474 pesos misappropriation as charged by Simpson, the newspaper claimed, "is due exclusively to the incompetence of the Consulting Architect, Mr. Parsons, whose calculations and plans for the construction of the Capitol, Medical School, Model of shops, houses for superintendents of the general hospital, Governor-General's Palace in

Baguio, Central School, Philippine University, Pavillion for contagious diseases in San Lazaro Hospital, Constabulary barracks in Ilagan, girls' dormitory, and storehouses of the Bureau of Supplies, were erroneous, so that they had to be rectified and at times materials bought rejected to be substituted by others more adequate."[29]

Not long after, Parsons resigned from the service on February, 1914, for "there seemed to be no further progress to be made under the scuttle policy of the present administration." Though he deplored "the injection of politics into the Philippine problem," Parsons' adept use of imperialistic rhetoric could qualify him easily as an able politician. From his resignation statement in protest against Governor-General Harrison's Filipinization policy, a policy which many Americans then living in Manila found deplorable, he stated: "The fine organization of civil service, so essential to the permanent progress and welfare of the Philippines, is rapidly disintegrating. Forced resignations are now followed by many voluntary ones, and the service, which was a credit to the American nation, is constantly losing men of honesty, ability and long expereince and sympathy with the Filipinos." The unwelcome change of events brought out a tinge of feigned altruism, even if only in words, in the haughty Parsons when he wrote: ". . . it is impossible to understand how any man, having at heart the welfare of the Filipino people, can conform to the present policy. Evidently the new administration is not yet familiar with the real conditions, and cannot, or will not, comprehend the past Forbes administration's high conception of our national responsibility toward the island possessions."[30] Parsons really had a flair for words. Hines, in 1973, wrote of Parsons: "He loved the Philippines and formed attachments for many Filipinos, but, like Forbes and Burnham before him, he was unable to see the American-Philippine relationship in any but paternal terms."[31] Before leaving the country, the *Manila Daily Bulletin* announced that the ex-Consulting Architect bequeathed to the Filipino people the completed plans for the Capitol group "which is to face the new Luneta in the Manila beautiful of the future." The woodcarver Juan Tampinco made a miniature model of the arrangement of the various buildings according to the plan of Mr. Parsons.[32]

If William Edward Parsons was true to his word, if he really had the integrity to serve with the welfare of the Filipino people in mind, he could have stayed behind in the Philippines like the colonial engineer, Eusebius Julius Halsema.[33] But the truth could probably be pointed "to a ban imposed by Harrison, forbidding officials of government to acquire lands or mining rights or to engage in commercial enterprises involving conflict of interests -- a practice not only tolerated but defended under previous administrations. When the chance of acquiring wealth was no longer possible, the Philippine service became less

attractive to many Americans."[34] Could this not have been Parsons'real excuse, not to mention the gravity of the charges levelled against him by Dales and Simpson which, at the very least, would surely have raised doubts about his reputation as Consulting Architect?

With Parsons' resignation from office, the Philippine Legislature enacted Act. No. 2314, "An act transferring the office of Consulting Architect to the Bureau of Public Works, and providing that the duties heretofore performed by him shall be performed by him in future as an officer of the Bureau of Public Works and for other purposes," on January 16, 1914. The next Consulting Architect, Ralph Harrington Doane (1886-1941), would come to the Philippines in 1916 to take over from Parsons. George Corner Fenhagen would eventually return to America and open an architectural office he shared with architects Howard Sill and Riggin Buckler at 11 East Pleasant Street, Baltimore, Maryland. Parsons, upon his return to the United States, became associated in practice with Edward H. Bennett (a noted City Planning expert) and Harry T. Frost. Their firm called Bennett, Parsons & Frost was considered a specialist in the field of city planning and civic improvement.

Could Parsons' works in the Philippines be soley attributed to him? What percentage off the supposedly Parsons' designed structures were prepared by the staff of the Consulting Architect's office? How true were the accusations leveled against the Consulting Architect? These are some of the questions which will remain unanswered for the moment until new documents are found to clarify the issue. The succeeding part, on Parsons and his works, is based on materials taken from the *Far Eastern Review*. As the publisher, Geo. Bronson Rea, himself wrote to Brigadier General Frank McIntyre of the Bureau of Insular Affairs, Washington, on April 16, 1916, the *Far Eastern Review* was founded in the Philippines "to carry on a propaganda in this country." The *Review*, he asserted "was the most valuable and effective publicity that the Government and Insular interests ever had."[35]

William E. Parsons, the Architect and his Architecture

The first American architectural historian to write about Philippine Architecture was the renowned Montgomery Schuyler (1843-1914) who, in January, 1900, did a comparative study of the architectures of the newly acquired territories of America (Cuba, Puerto Rico, the Philippines and Hawaii) for one of the most important American architectural periodicals, the *Architectural Record*. Schuyler was straightforward when he asserted "The conqueror entertains a general contempt for the people he has beaten, and refuses to learn even what they have to teach . . . and have proceeded tranquilly to apply to their subjects their own

view of the fine as well as of the coarse arts."[36] Studying the architectures of the newly acquired territories, "as photography enables us to judge," Schuyler acknowledged that "our acquired architecture in general we may say that it sets us a standard to which we shall find it troublesome to 'live up to.' " In the case of the existing Spanish architecture in the Philippines, he noted: "The architecture of the Philippines and of the Spanish West Indies is a great deal better, being Spanish, then it would have been had it been 'United States.' "

He went further in comparing the architectures of these former Spanish colonies with "those awful public buildings" of Hawaii which were built "under the unbenign influence of the sons of American missionaries." Schuyler was critical of "the intrinsic ugliness of these structures no more marked than their complete absence of relation to their environment." He continued: "The excellent points about the building of the Spanish colonies has been its appropriateness to its environment." The architectural critic called it "Metropolitan," meaning "wherever you find it, it seems to fit." He acknowledged modifications wrought on the style and justified it, "but it has been modified only by the good sense of the individual architects in the Occident, and yet in either case it equally 'belongs.' "

Schuyler was adamant in his belief "that the Spanish mode of building fits the requirements of the Spanish colonies better than would the American mode of building, if there were any." The important features of tropical shelter he enumerated as well in his article: "The thin walls impermeable to heat, the long dark open arcades along which one may make his way in the shade, these are features of architecture of the Peninsula which are equally appropriate, which are even more appropriate in the tropical heats of Cuba and Luzon. And these necessary features are susceptible of a most attractive architectural expression." He cautioned the American authorities tasked with building in the newly acquired colonies: "No 'thoughtful patriot' could contemplate with equanimity the prospect of having designs for public buildings in Havana, in Manila, or in San Juan de Puerto Rico sent out from the office of the average Supervising Architect to come into competition with the architectural remains of the Spanish occupation. They really could not stand it."[37]

To emphasize his point, he related a case in Manila: "The average American engineer, as we know him, would not have the slightest hesitation or remorse in demolishing such a piece of artistic engineering as the bridge of San Juan, near Manila, and sending to Trenton or Pittsburg for a nice trussed girder or levely cantilever to take its place. Nay, he would be apt to gloat over the ruin he had wrought and, when he came home, to read papers about his work to his fellow vandals."[38] These were indeed inspiring words from Schuyler when he appealed to those "sent forth the best we bred in the way of architecture" for his proposal

to be considered for application in the newly acquired territories. Edward K. Bourne, the Insular Architect, surely followed Schuyler's advice, and headed by Daniel H. Burnham in advising Parsons "to learn from the better Spanish and Philippine examples;" and to concern himself with the preservation of the old Spanish structures of Manila.[39] Parsons applied it successfully in his designs, and thus was rightfully credited for translating it into reality.

As Consulting Architect in the Philippine Service, Parsons enjoyed relative freedom in deciding the architectural designs of all public buildings, including privately commissioned ones, throughout the country. He had the authority to approve or reject schemes prepared by the staff of the Consulting Architects' office. Those plans that did pass were to bear his signature alone. His works can be generally classified into: clubhouse, hospital, hotel, school, railway station and civic structures such as provincial government buildings, fire stations and public markets. The Insular Architect Bourne's works, which have not been written about yet, could stand up to Parsons' creations themselves when judged from the plans he drew in Manila. It was just unfortunate that Bourne was not given enough time to prove his mettle. This writer believes that bourne was as talented as Parsons. As to the accusations leveled at Parsons by Dales and Simpson, it was Parsons' lack of managerial skill, haughtiness, lack of time, and professional jealousies which brought criticism about in the first place. Parsons had the skill in conceptualizing what he believed was good architecture for the Philippines. Parsons" achievement in creating a commendable, distinct architectural vocabulary in the field of Philippine modern architecture can best be discerned from his analysis and perception of the Philippine setting in which he was building:

"Here in Manila, the main aim is to produce something which will fill the conditions of the climate, be durable; which will withstand fire, earthquake and decay. Contrary to the Spanish system of heavy first floors and second light story, the plan is to carry an equal resistance throughout the building. This plan may unconsciously develop a new style and so a modern Philippine architecture be evolved, this unconscious originality being the best unquestionable; as the conditions are original, the solution may be original. The uniformity which strikes some critics, just at present in the rising buildings and those just completed will always be obviated by the new architects, who will always bring to his work his own ideas. As the most pleasing cities are undoubtedly those in which you find harmony throughout, instead of contrasts, so the plan fo the beautifying of Manila embraces the whole, a desire being to make consistent and beautiful every part. The real beauty of Manila will depend a great deal upon planting and introducing foliage, between the buildings and in front of them.

"As we cannot build marble palaces here, or costly homes of eleborate

design, we must introduce about our buildings the tropical luxuriance of flower and shrub.

"I desire to see this ornamentation in the grounds of private residences, as well as in public grounds, throughout the entire city; so when a traveler from Manila goes away he will carry a memory of this beauty forever with him.

"A city to be a beautiful one must not alone be one that has a fine government building here, a well laid out park there, a boulevard and elaborate residence beyond, but one which is consistently attractive everywhere."[40]

Clubhouses

Characterized as the most important construction for the year 1909 in the city of Manila, Parsons drew up the plans for the Army and Navy Club in 1908. The club building was situated "upon a delightful site chosen on the Luneta Extension" and comprised an area totalling 135,500 square feet (frontage of 455 feet and a depth of 298 feet). The plan provided for three buildings comprising the club proper, a dancing pavilion, and a separate building for the kitchen and servants' quarters. Constructed of reinforced concrete utilizing the "Kahn system", the building was designed with a flat roof, which Parsons was to avoid in his later projects, having learned from experience of Manila's torrential rains. The club house was designed following the configuration of the letter H, with a total frontage of 206 feet (63 meters) and a total depth of 144 feet (44 meters). The first floor of the central part of the building consisted of the main entrance, lobby, reception room, stewards office, general office and secretary's office; while the second floor had the library and reading room, plus a balcony serving as band stand. The two wings flanking the central part were of three stories in height. The first floor of the east wing was designed with the main dining room, banquet room and ladies' dining room, 3 private rooms, and ladies' reception room. The second and third stories had 33 sleeping rooms, steward's office and work rooms, 2 toilets and bath rooms. On the other hand, the west wing was the men's domain which had, on the first floor, the billiard room, card room, private card room, lounging room, bar, storeroom and a wine cellar. On the second and third floors were 33 sleeping rooms, steward's storeroom, trunk room, 2 toilets and bath rooms. In this first important project of Parsons, he had initiated the use of locally available hardwood for the interior. For ample ventilation, the rooms were of sufficientt height; 20 feet (6 meters) for the first floor and 14 feet (4.2 meters) for the second and third floors. [41] Large windows as well spanned from column to column. An impressive arched entrance, along with deep loggias surrounding the building of the Army and Navy Club were but some of the distinctive features which were to comprise Parsons' architectural

vocabulary in his subsequent projects.

"One of the most modern buildings of its kind in the Orient" as announced by a periodical, the Parsons-designed New Manila Club [British] of 1908 was situated between Calles Nozaleda and San Marcelino on an area of ten acres of "the most desirable property in the Philippine capital." Of reinforced concrete construction, the two-storeyed club house measured 40 feet by 110 feet. The first floor was divided to contain a dining room measuring 30 by 40 feet, ladies room, office, card room, bar and a billiard hall. Surprisingly, it did not have a lobby as in the Army and Navy Club, which accounted for the lack of grandness about it. A covered loggia was situated in front while the rear had a covered terrace enclosing a court with a corridor leading to a locker room which had its own entrance to "give privacy" to its users. At the rear, just opposite to locker room, was a wide kitchen. The second floor had a reading room and seven bedrooms sharing a central toilet and bath. In his design of the Manila Club, Parsons assured its members of their utmost comfort and convenience. A 30 by 50 feet wide (9 by 15 meters) pool was later added to the facilities of the club.[42]

In their goal "in spreading the Christian civilization of the West among the peoples of the Orient,"[43] the International Committee of the Young Men's Christian Association (Y.M.C.A.) commissioned Parsons to design the Manila Y.M.C.A. building in 1909. The Y.M.C.A. building was built at the corner of Calles Concepcion and San Marcelino, just behind the building of the old Manila City Hall. Just like his conception of the Army and Navy Club, Parsons divided the plan of the Y.M.C.A. building into three sections: the athletic building, the main building, and the building for the kitchen. The central core or the main building was 150 feet (45 meters) by 45 feet (13.5 meters). The ground floor was planned in a rather cramped manner with rooms alloted for private offices, dining, library, billiard and lecture. Maximum utilization of space was Parsons' priority. The rear of this building featured a broad verandah spanning the entire length of the building, which overlooked the tennis courts. The second and third floors were set aside as rooming apartments for 65 men, with each room provided with a balcony. The second and third floors had each a common parlor, a lecture room, shower rooms and toilets. The two storey athletic building was 68 feet (20.4 meters) by 855 feet (25.5 meters). On the ground floor were the spacious locker room with toilet and bath, a 60 feet (18 meters) by 19 feet (5.7 meters) swimming pool area and a four-lane bowling room. The second floor had the 50 feet (15 meters) by 70 feet (21 meters) gymnasium, the director's office and committee rooms. Though Parsons initially conceived a roof garden measuring 18 feet (5.4 meters) by 85 feet (25.5 meters) over the athletic building, he did not pursue the plan and instead utilized a conventional hipped roofing of tiles. Parsons' austere

design for the Y.M.C.A. building was uninspired. It was "elemental" as Rebori would have referred to it.[44]

As if to make up for the simplicity of his design for the Y.M.C.A. building, Parsons was again commissioned to build the Elk's Club in 1911; and this he did providing American civilians with a building they could boast of. The two-storeyed clubhouse became the center of American patriotic celebrations and was the scene of frequent gay parties. Again, it was as if Parsons was making his social commentary through his design. His "superbly comfortable and attractive edifices" were to cater to the more sophisticated needs of his own race.

The Philippine General Hospital

Dean C. Worcester, a most influential American who was simultaneously a member of the Philippine Commission from 1899 to 1913 and Secretary of the Interior, envisioned a plan for the establishment in Manila of three interrelated institutions: government laboratories to conduct scientific research works, a medical college, and a general hospital. These three institutions were to be located near each other on a lot big enough for future expansion. This plan came to be commonly referred to as "Worcester's Dream." Worcester then had to confront the country's serious problem of successive cholera epidemics resulting in an abnormally high death rate in Manila.[45]

The need for a general hospital was strongly requested through a taxpayers' agitation headed by Episcopalian Bishop Brent in 1903. The Philippine Commission then instructed the Chief of the Bureau of Architecture, Bourne, to draw up plans for a pavilion hospital of 300 beds. Bourne's scheme and plans "followed those of F. Ruppel, the celebrated designer of the great Hamburg-Eppendorf pavilion hospital" in Germany.[46] Due to lack of funds, the government did not take any action. Again in 1905, medical organizations urged the establishment of a general hospital as a matter of governmental obligation and opportunity. And again, Worcester ordered the preparation of the hospital plans from the new Consulting Architect, Parsons, who took over from Bourne. Parsons prepared the preliminary plans and estimates of the buildings by October, 1906. The site chosen for erecting the buildings was the former Exposition Grounds at the corner of Padre Faura and Taft Avenue covering an area of about 27 acres including the site occupied by the Bureau of Science. The laying of the cornerstone for the new hospital by Worcester himself was timed with the meeting of the Philippine Medical Society in 1908.[47]

Parsons' general plan consisted of a central group of buildings which included the administration, operating and kitchen pavilions and as many ward

pavilions as might be constructed depending on the availability of funds or as the need for expansion may arise in the future. The consulting architect's reasons for utilizing the pavilion scheme, then widely accepted in America for hospital design, were due to "economy of construction and operation" and to allow for future expansion.[48] The origin behind the rationale for the pavilion system was the then generally held miasmic, or zymotic, theory, according to which diseases supposedly were generated by the concentration of foul air: better natural ventilation would prevent its accumulation, thus stopping the outbreak of hospital infections.

Parsons' specifications for the hospital included eight buildings, namely, the administration building, medical, maternity, surgical, private ward, orthopedic, kitchen, and operating pavilions. All of these buildings were two stories in height and were connected with each other through a series of arcaded corridors. All the buildings were constructed of reinforced concrete and had tiled roofs. The Philippine General Hospital was completed in 1910 and can be considered Parsons' most important work and contribution to the Philippines. It became a model for American army hospitals in other tropical areas like Panama, and probably even in Hunan, China.[49]

The Manila Hotel

With the coming of Americans and other foreigners to Manila by the early part of the 20th century, the dire lack of hotels to offer them accommodations resurfaced. The existing hotels like the New Oriente, Delmonico, Metropole and the Bayview were considered not likely to offer satisfaction. Out of this need was born the vision of the Manila Hotel Company which concluded arrangements for the erection of a four storey hotel with a mezzanine "on a most desirable site situated on the Luneta Extension and covering an area of 20,500 square meters." To date, the Manila Hotel is still the best situated hotel in Manila. The estimated cost of the hotel was placed at 775,000 pesos of which 100,000 pesos represented the value of the land; 525,000 for the building; and 150,000 for furniture and fixtures.

The Manila Hotel Company's request to Parsons was to provide a hotel building "which will make the hotel not only a center for the traveling public but for the social life of Manila." It must meet the requirement of the customers to whom "the hotel is a home, and to supply facilities unexcelled in any other city of the Orient, for those who wish to avail themselves of a modern hotel for entertaining." The company also hoped "to realize the charm found in cosmopolitan hotels of America and Europe, combined with accommodations for balls and

social functions such as have made some of the European hotels famous." In short, what was expected was to give Manila an establishment that would take its place as one of the famous hostelries, not only of Asia, but of the world.

The challenge to Parsons' design ability was brought to the fore for a project of such magnitude, and he successfully designed the Manila Hotel which became "one of the Orient's most modern and pretentious efforts towards attracting and caring for the tourist and globe-trotter" when it opened its door to the public in 1912. Parsons designed the main entrance to face the Luneta green and was approached from the north Luneta boulevard through the spacious circular drive which led to the entrance. Visitors and guests entered passing through an "artistic, broad marquee" which covered the main entrance and four of the arched openings on either side. The lobby was raised six steps, about a meter, from the ground level. A side entrance to the east wing of the building was also provided which was approached from Dewey Boulevard, passing between the sunken gardens. The most distinguishing architectural features of the ground floor were the series of arches and pillars in the main entrance and lobby, which comprised an area of 24 by 135 feet (7.2 by 40.55 meters). Directly in front of the main entrance were the general office and clerks' counter, to the left the manager's private office, and to the right the telephone room, with four private booths. From the narrower inner lobby were located the two main staircases leading to the mezzanine floor, one to the east and the other to the west wings. The electric passenger elevators were situated at each end of the main lobby. Shops were situated next to each elevator shaft on both sides "for the sale of such indispensables and curious as every guest looks for in a modern hotel." To the rear and directly behind the general office was the service hall and stairway, service elevator, trunk room, furniture storeroom, and servants' sleeping and dining rooms.[50]

Parsons' artistry in locating the main dining room, measuring 40 by 75 feet (12 by 21 meters), to overlook Manila Bay, famous for its tropical sunset view, and the distant Mariveles mountains, indeed impressive. The dining room was also surrounded by a verandah "intended for use as an "auxiliary" when the weather permitted. The verandah turned out to be a favorite place for leisurely dining by the hotel's foreign guests, at a time when Manila could enjoy the luxury of fresh, clean air. There were three private dining rooms that could be joined together to form a banquet room, measuring 43 by 20 feet (12.9 by 6 meters), on the opposite side of the corridor which flanked the main dining room. At one side of the kichen was a 3.6 meter corridor which led to a kitchen measuring 42 by 43 feet (12.6 by 12.9 meters). Adjoined to the kitchen were the cold storage and supply rooms.

Parsons' habit of providing an exclusive area of activity for men, so typical of the colonial era, in his clubhouse designs, was again followed in the Manila

Hotel design. The East Wing was best described as the men's wing, all 30 by 45 feet (9 by 13.5 meters) of it allotted for a bar, a harberdashery shop, a reading room; and a grill room and service area measuring an additional 30 by 45 feet (9 by 13.5 meters. The East Wing also contained the billiard room, a three chair capacity barbershop and men's toilet.

On the mezzanine were located a guests' parlor, a children's dining and play room, a buttler's pantry, and two suites each comprising bedroom, parlor, bath and dressing room; sixteen bedrooms with baths and dressing rooms; and a suite of rooms especially designed for the manager.

A total of 149 guest rooms, half of which had private baths, were designed for the second and succeeding floors which were done in a typical arrangement. The design scheme of Parsons ensured plenty of air circulation which he recognized as necessary in a tropical climate. Rebori, in 1917, was to elaborate on this, "In the plan of this hotel the maximum natural ventilation was sought and admirably achieved. As a result corridors have bedrooms on one side only, affording the best cross ventilation." All rooms on the fourth floor had verandahs, while almost all on the second floor had balconies. Media aguas were also devised to protect the rooms from storms and the intense Manila sunlight especially during the middle hours of the day.[51]

The Manila Hotel, along with the Philippine General Hospital, were Parsons' crowning glory during his reign as Consulting Architect in the Philippine Service. Rebori could hardly have been more apt when he described Parsons' masterpiece: "In general, both the exterior and the interior of the Manila Hotel are remarkably well handled, and considering the limitations of the material employed in its construction the building is unusually imposing."[52] Hines, another Parsons admirer, was to add: "When completed, the five-and-a-half-storey hotel was visually less successful than the subtly elongated, two-storey hospital. Yet in the spaciousness, convenience, and excellence of its component parts, it impressed and sustained both contemporary users and the succeeding generations of patrons throughout the century."[53]

The Government Buildings

In addition to Parsons' hospital, hotel and clubhouse buildings, there were also the government structures comprising schools and provincial civic buildings which he successfully accomplished.

The most monumental among Parsons' designs for civic structures were his neo-classic styled provincial capitol buildings. Rebori commented: "In their design, general proportion, exactness of detail, and handling of material, the

designer shows his ability to full advantage."[54] A case in point was the standard design Parsons drew up for Santa Cruz, the "capital of the rich province of Laguna." The Laguna Provincial Capitol was written about at the time of its construction as "the most modern" and "at least representative of the character of the provincial buildings proposed. . ." The structure of reinforced concrete construction was two storey in height, 39 meters in length and 25 meters wide, surrounded on all sides by collonades. The first floor was divided into spacious offices for the provincial governor, secretary, district auditor, cashier, treasurer, and the property and record clerks. The second floor was planned with offices for the district engineer, provincial superintendent of schools, medical inspector, internal revenue agent, court of first instance, clerk of the court, the fiscal, and a room for the janitor.

The Laguna Provincial Capitol building, "the model that is being followed in the construction of provincial buildings," was provided with what was then an innovation in foundation construction. This was the utilization of spread concrete foundation which substituted for the standard pile foundation "owing to the character of the soil, with the same results, at the same cost and . . . safe loading with more expedition." Other provincial capitol buildings which resembled the Laguna design were those of Pasig and San Fernando, Pampanga, with the exception that no colonnades were provided for these two structures.[55]

Standardization of public buildings, in the early decades of the American administration was deemed a necessary policy arising from economic realities. It did not coincide with the Filipinos' knack for individualism, for something different. There were instances "where a municipality, for example, has lost entire interest in a town hall project simply because it was ascertained that it was to be, when completed, identical to one in an adjacent town."[56]

When hostilities had ended between American troops and the country's fighters for independence, the Bureau of Education, tasked with the administration of public schools, was confronted with three problems: organizing the schools, training a group of Filipino teachers, and providing school buildings. The plan for the Tondo Intermediate School was Parsons' early venture into Philippine school design in 1909. The school built on Sande Street was described by Castaneda as rectangular in plan showing facade features similar to the Normal School. The two-storey concrete building had the usual Parsons' architectural vocabulary of arched openings on the ground floor with rectangular ones on the upper storey.[57] The design was to be used again for the Cebu High School building. Another Parsons' designed school for the training of Filipino teachers was built in 1912. This, the Philippine Normal School, showed "peculiar angles" arising from the street lines with which the building lines were parallel to. The building plan was described by Rebori as "evident from the exterior which expressed in a direct manner the

entrances and stairs, the classrooms and the assembly hall at the apex."[58] In 1914, Parsons again designed another simple, two storey, reinforced concrete structure for the Central School along Taft Avenue.

Perhaps Parsons' most recognizable architectural legacy in the country is his standard-designed schools spread in every city and barrio. Parsons' office prepared 15 set of plans with specifications and bill of materials for the standard Philippine schoolhouse. These were compiled together and published in the Bureau of Education's Bulletin No. 37 dated 1912 under the heading "School Buildings and Grounds." The Parsons School building plans gained such a repute that even Erik V. Magnuson, the American Consul in Barranquilla, Columbia; a George H. Bott of the Indian Field Service, Van Hook, North Dakota; and one Alfredo P. Acierto of Northwestern University, Illinois, to mention a few, had requested copies of the school plans to assist them in their own school building projects in their respective countries.[59]

The last project completed in 1914 by Parsons as Consulting Architect in the Philippines was the neo-classic designed Paco Station, situated then in what was a newly-made boulevard fronting a semicircular plaza. What otherwise could have been a simple, symmetrically-designed, rectangular, reinforced concrete structure was given monumental airs through Parsons' controlled use of Doric columns and ornaments like garlanded American eagles perched on the main cornice above the central motive on the building's facade.

Twenty-five years after William Edward Parson's resignation from the Philippine Service as Consulting Architect, he was again invited to come to the Philippines by President Manuel Quezon. The Philippine Government was then intent on building a National Capitol and a group of buildings for the University of the Philippines. Parsons was by then was an Associate Professor of Architecture at Yale University. He was invited to Yale University to supervise the program of the School of Fine Arts by the President of the university who happened to be his cousin. A certain Burnett sent a cablegram through the United States High Commission for President Quezon on June 1, 1939, which read: Mr. Parsons has expressed willingness to accept formal proposal if finally made." The aging architect suggested the he could leave for Manila by June, stay for two months, after which he had to be in the U.S. by October to continue his work in Yale University. It is still not known what came out of the agreement. Another cablegram was sent on June 10, 1939, for President Quezon informing him that Parsons accepted the "invitation to be Consulting Architect." Parsons had also requested reservations on the *Coolidge* and was sailing for Manila on June 30, 1939.[60] It cannot also be ascertained whether Parsons did come to the Philippines. On December 17, 1939, Parsons "died suddenly in his residence at the age

of 67."[61]

Conclusion

The Philippine government under the Republican administration from 1900 until 1913 was comfortable in a situation where mainly Americans were allowed positions in the civil service. However, this "ideal" situation proved difficult to satisfy in both instances when the Bureau of Architecture was under Edgar K. Bourne and later, the Consulting Architect's Office under William Edward Parsons. Despite the desperate pleas for American architectural draftsmen from both, recruitment of able and experienced Americans proved difficult for the Bureau of Civil Service. As was the case during the Spanish period of colonization, well-known architects or even the able and competent ones from America were discouraged from going to the Philippines owing to the country's remoteness further aggravated by the uncertainty of fortune and career. It was because of this dilemma that the Insular Bureau of Education under Dr. David P. Barrows established the Philippine School of Arts and Trades offering a course in architecture, which in reality was a drafting course, among the other vocational courses it offered, to answer the "needs for draftsmen of all kinds for many offices in Manila and the provinces. . ." The Philippine Government under the American administration realized that it had to resort to Filipino labor recruitment to occupy minor positions for as long as they could not be filled with Americans. Strong American feelings of superiority and contempt for Filipino "inefficiency" denigrated Filipino draftsmen to tracers. It was unthinkable for a Filipino, even if he had acquired sufficient education and experience abroad, as in the case of Vicente L. Legarda, to rise above the positions and respect of Americans in office. Legarda, despite his education and experience, was regarded as an architectural draftsman and never rose to the position of Assistant Architect during Parsons' tenure of office.

It took some years before Filipino draftsmen were able to prove their worth. The fortunate change of policy under Governor General Harrison brought more Filipinos into the service of the Consulting Architect's office, Juan M. Arellano, Tomas Mapua, Carlos A. Barretto, Antonio Toledo, Juan Altiveros and Gonzalo T. Vales, among them. Ralph Harrington Doane, who served as Consulting Architect to the Philippine Government from 1916 to 1918 was to write: "Filipinos are naturally most expert draftsmen. The ability to draw is remarkably prevalent among the Filipino people and the standard of draftsmanship in the Government architect's office is not surpassed by that of any architectural organization elsewhere."

William Edward Parsons definitely lacked Daniel H. Burnham's administrative skills in running the Consulting Architect's office. During his period of tenure, his horizon was limited in most cases to his works and he barely came into close personal contacts with his staff. His projects, both public and private, took too much of his time to develop in him an interest in anything otherwise. His limited working experience in the United States, that of head draftsman, incapacitated him from developing and maintaining higher ethical standards towards the improvement and running of the Consulting Architect's office. Without doubt, he never made any considerable impact as a designer on any Filipino. He did not even entertain the idea of teaching architecture in the Philippines which would have given him the chance to nurture his Filipino students' technical skills and establish the architectural profession in the country. He missed the historical opportunity of being considered the "father of modern Philippine architecture."

However, as an architectural designer, Parsons indeed merits a significant place in the field of Philippine architecture. His recognition of the real conditions of tropical Philippines and the perceived needs of the users enabled him to creatively produce a distinguished architecture in the country which was relevant then as it still is at the present. Parsons was a good architect of his time, but one who was haughty and hard to work with. He was also a typical colonial, sharing the same political ideology as Daniel Burnham, Forbes, Worcester, and others.

Architects of today have only to examine Parsons' architecture to find some synthesis between what remains culturally valid from the Philippine past and what is best in the new to produce a work which remains accessible to Filipinos.

FOOTNOTES

Data used for this paper primary source materials (Record Group 350, File number 2834, mostly culled from the National Archives, Washington, D. C., United States of America.

[1] Klassen, Winand. 1986. *Architecture in the Philippines*. Cebu City: University of San Carlos.

[2] Rebori, A. N. 1917. "The Work of William E. Parsons in the Philippine islands." *Architectural Record, XLI.*

[3] Hines, Thomas S. 1973. "American Modernism in the Philippines: The Forgotten Architecture of William E. Parsons." *Journal of the Society of Architectural Historians, XXXII.*

"The Philippine Islands." Far Eastern Review, February, 1919. p. 227.

note: The Far Eastern Review magazine was founded in 1904 by Bronson Rea as a monthly review of Far Eastern trade, finance and engineering dedicated to the industrial development and advancement of trade in Asian countries. It was first published in Manila, then later in Shanghai. The magazine pioneered in propaganda publicity work to advance American interest in Philippine politics and economics particularly during the tenure in office of Governor General William Cameron Forbes. it is a good source

of materials for architecture built in the Philippines during the American regime. (From hereon, the Far Eastern Review will be abbreviated as FER)

[4]Carrere and Hastings to Elihu Root, May 23, 1901.

[5]Burnham to Taft, June 11, 1901.

[6]Bourne letter to Edwards, June 29, 1901.

[7]Philippine Commission Report dated September 1, 1902. Appendix B. (From hereon referred to as PCR).

[8]Ibid.

[9]Klassen, p. 170.

[10]PCR, p. 1006.

[11]Insular Purchasing Agent to Bureau of Insular Affairs' Chief, July 2, 1902.

[12]PCR, p. 1022-1027.

[13]Klassen, p. 158.

[14]Anderson to Forbes, n.d.,m 1905, Forbes papers.

[15]Withey, Henry F. and Withey, Elsie R. 1956. *Biographical Dictionary of American Architects (Deceased)*. Los Angeles: New Age Publishing Co., p. 459.

[16]Philippine Commission Act No. 1495 dated May 26, 1906.

[17]Parsons to the Director of Civil Service, August 16, 1907.

[18]United States Civil Service Commission announcement for Architectural Draftsmen, February 26, 1902.

[19]"Philippine School of Arts and Trade." *FER*. July, 1904. p. 28.

[20]Mandelbaum report to Parsons, February 27, 1909. Parsons to the Secretary of Commerce & Police, March 2, 1909.

[21]Falconer to the Secretary of Commerce and Police, April 3, 1909.

[22]McIntyre to Brown, October 4, 1909.

[23]Biographical Refference Library, *Men of the Philippines*, pp. 176-181.

[24]Parsons to the Director of Civil Service, October 20, 1909.

[25]Rebori, p. 324.

[26]Dales to Bureau of Insular Affairs, November 14, 1913.

[27]Parsons to McIntyre, December 11, 1913.

[28]"An Era of Waiting." *La Democracia*. November 26, 1913.

[29]Quoted from appendix XXX of the two-volume study of *The Philippine Islands* by William Cameron Forbes.

[30]FER, February, 1914.

[31]Halsema, James J. 1991. *E. J. Halsema: Colonial Engineer*. Quezon City: New Day Publishers.

[32]Bernad, Miguel. 1992. "The Imperial Designer and the Colonial Engineer." *Kinaadman*.

[33]Rea to McIntyre, April 16, 1916.

[34]Schuyler, Montgomery. January, 1900. "Our Acquired Architecture." *Architectural Record*, ???. p. 279-314.

[35]Schuyler, p. 312-313.

[36]Ibid.

[37]Hines, p. 211.

[38]Norton, Morilla M. 1911. *Studies in Philippine Art*. p. 53-555.

[39]"New Army and Navy Club." *FER*. January, 1909. p. 269-272.

[40]"New Manila Club." *FER*. February, 1908. p. 276.

[41]"Young Men and Young Women of the Orient." *FER*. June, 1917. p. 512-514.

[42]"New Young Men's Christian Association." *FER*. February, 1908. p. 278.

[43]*History and Description of the Philippine General Hospital*. 1912. Manila: Bureau of Printing.

[44]"The Philippine General Hospital." *FER*. November, 1908. p. 198.

[45] Ibid.

[46] "The Philippine General Hospital." *FER*. October, 1912. p. 238-240.

[47] Hume to Briggs, January 8, 1913.

[48] "The Manila Hotel." *FER*. August, 1911. p. 103.

[49] "The Manila Hotel." *FER*. August, 1909. p. 121.

[50] Rebori, p. 315.

[51] Hines, p. 323.

[52] Rebori, p. 433.

[53] "Philippine Provincial Government Buildings." *FER*. January, 1908. p. 235-236.

[54] Doane, R. H. "Architecture in the Philippines." *FER*. April, 1919. p. 345.

[55] Rebori, p. 324.

[56] Castaneda, Dominador. 1964. *Art in the Philippines*. Quezon City: University of the Philippine Press. p. 59.

[57] Bott to the Bureau of Education, April 27, 1929. Acierto to the Bureau of Education, December 12, 1928. Magnuson to the Bureau of Education, October 10, 1934.

[58] Radiogram from Burnett dated June 1, 1939. Radiogram from Burnett dated June 10, 1939. Note: Architect Arthur Brown, Jr. was also invited to work with Parsons in the Philippines. A note from Vice President Osmena described Brown of San Francisco to be rated by the Builders Exchange as one of the most outstanding architects in the Pacific Coast, having designed several Renaissance buildings at Stanford University. At the time of communication, Brown was designing another building for Stanford University and at the same time, was engaged in designing a Federal Housing project at Holly Park.

[59] "William E. Parsons, A Noted Architect." *New York Times*. December 18, 1939. p. 23.

The Manila Hotel today